

# Sets in Order <sup>25¢</sup>★

*The Magazine of*  
**SQUARE DANCING**



NOVEMBER, 1954

VOL. VI NO. 11





#### Pre-Cut Package Dress

A new dress for holiday festivities! Easy to put together. SDS's "Thread the Needle" fashion of fine Springmaid cotton. Cut with square neck, full circle skirt. Set includes two spools of thread, 18 yds. rick-rack, elastic for sleeves, white picalay collar, easy-to-follow directions. Sizes 10-18. Colors—red, green, blue, yellow, navy; or red, blue, green check with white.

4D-600

\$9.98



#### Fancy Pantalets

These elastic-topped knee length pantalets make Maw a square dancer from the skin out, adding authenticity to her wardrobe. Available in crisp white percale or no-iron seersucker. Ruffled with eyelet embroidery and beaded with black ribbon. Sizes—small, medium, and large.

U-510

\$5.98

Six-ruffle ankle length pantaloons.

U-500

\$8.98



#### Ballerina Slippers

Like gloves on your dancing feet! SDS's 2½ oz. heel-less ballerinas are cut on a ballet last with a narrow full sole of chrome elk and lea insole. Tops are best grade kid or horsehide lined with cloth to absorb perspiration and silk cord trimmed. Send outline of foot and street shoe size.

1S101 white or 1S102 black

\$5.95

1S109 red, pink, blue, green, yellow and violet

\$6.95

## Delightful Christmas Gifts for



#### Party Napkins

Gay square dancer design napkins for your holiday parties. Package contains 60 large size (17" x 17") napkins.

26P1 Single package \$1.25  
2 or more packages, each \$1.00  
6 packages for \$5.00

Cocktail napkins of similar design:

26P2 Single package of 50 \$0.65  
2 or more packages, each \$0.50  
6 packages for \$2.50



#### Jingling Earrings

You'll "ring the bell" with your gal when she finds these handmade sterling silver earrings in her Christmas stocking. Bucking bronco on one side, steerhead on the other. The cowbell actually rings as she dances.

1J1

\$4.95

Pendant of matching design.

1J3

\$2.95



#### Camisole Slip

For your lady fair! This great whirl of crisp white percale or seersucker gives undercover beauty to floating skirts. Fitted camisole top, circle-skirted, and frosted with ribbon-beaded eyelet. Zipper for fine fit. Sizes small, medium, large.

U-108

\$12.98

Half-slip style with elastic waistband.

U-107

\$9.98



## Square Dance Square

New address: SUMMERLAND 2, CALIFORNIA







### Western Dress Shirt

Here's just the "dress up" shirt for Paw's fling at holiday hoedowns. It comes complete with handsome gold and ruby steerhead cuff-links. White on white pattern of fine woven cotton, completely washable. Western nickel-rim, pearl snaps. Semi-form-fit body. Sizes 14-17, sleeves 32½, 33½, and 35.

H-562

\$8.95



### Suede Clip-on Tie

"Tie" him to your heart with a gift of this handsome suede leather tie. They clip on easily. Contrasting "jewels" lend sparkle. Wide variety of colors. Chinese red, dusty rose, wine, gold, rust, royal blue, Kelly green, black, and tan.

1M500

\$1.95



### Square Dancer Stationery

Wondering what to give your square dancing friends? Here it is—20 sheets (8¼" x 6") of varying, colorful designs and "patter," 8 plain sheets, and 20 envelopes.

25P1 Single box \$1.25  
2 or more, each \$1.00

Square Dance Notes of similar design: 12 folded note papers and 12 envelopes.

25P2 Single box \$0.65  
4 or more boxes, each \$0.50

# Your Taw or Paw

ALL PRICES POSTPAID IN THE U.S.A. ALLOW SLIGHTLY LONGER FOR HOLIDAY DELIVERY. CALIFORNIANS PLEASE ADD SALES TAX.



### Fancy-Stitched Boots

To set his feet "a dancing"—and keep him swinging throughout the New Year. Gleaming top grade leather patterned with butterfly underlays in color. Multi-stitched. B and D widths. Sizes 6½ to 13.

M7825 Black \$19.95

M7835 Brown \$19.95



### Cowbell Tie Slide

For Paw's western ties! This handmade sterling silver "ringing" cowbell tie slide gives the final touch to his square dance outfit. The perfect match for Maw's cowbell earrings. Steerhead design on one side, bucking bronco on the other.

1J2

\$2.95



### Gent's Choice

Any gent would be "proud" to find this crease resistant shirt under the Christmas tree. Fine rayon gabardine, completely washable. Satin-lined collar and yoke. Semi-form-fit body. Nickel rim, pearl buttons. Sizes 14-17; sleeves 32½, 33½, 35. Colors—turquoise, brick red, polo green, wine, tan, blue, and grey.

H-501

\$4.95



## Square Dance Square

New address: SUMMERLAND 2, CALIFORNIA





Bob Ogrod



OAKLAND, CALIFORNIA SHARES ITS

# BLUEPRINT *for A Successful Festival*



FROM a visiting caller, "Wherever we go people are still talking about Oakland. The entire week-end evidenced the planning, timing, consideration of the dancers both socially and dance-wise which will surely lend itself to the format of other large dances in the future."

From a club secretary, "Congratulations to everyone who worked so hard to make the Golden State Roundup a success. All of us had a squaring good time and believe you deserve a vote of thanks for your efforts in presenting a wonderful dance."

From a dancer, "As each event on the program blended smoothly into the next, I began to realize what a tremendous amount of thought and work you people had done."

These three excerpts are only a few of many in letters received by Bob Coppes, General Chairman, when the Golden State Roundup of last Memorial Day week-end in Oakland, was past. Curious as to how this was

accomplished, we delved into details of planning and preparation and here set forth some of the ideas that went into making this such a successful occasion.

## The Groundwork

Coppes, who was president of the Northern California Square Dancers' Association, had a dream of wanting to put on a big dance where not only local dancers would attend but those from outlying areas. Arguments were presented that the area was "too new" in square dancing; that it wasn't "big" enough to handle the problems such an affair would present. The first job, therefore, was to convince the skeptics that such an event would, if their co-operation could be counted on, not only be fun for them but draw outside dancers to them, making new friends for themselves and for their favorite hobby, square dancing.

The name, Golden State Roundup, was chosen because it signified a state-wide affair; the time because of the three-day Memorial Day week-end holiday; the excellent facilities of the Oakland Auditorium were desired because of its being large enough to accommodate the swarms of dancers the sponsors hoped would come.

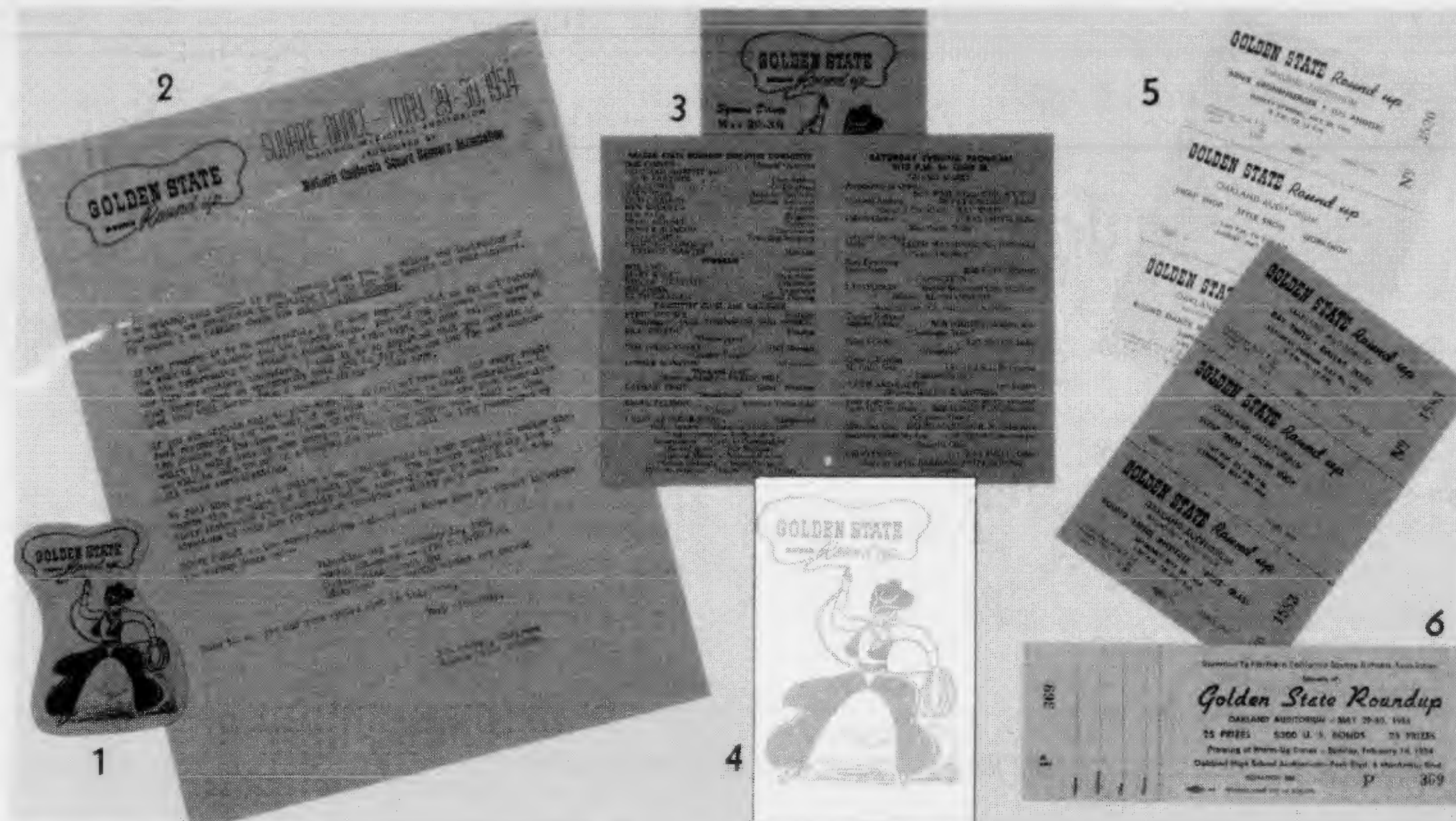
## The Foundation

All groups in the area were represented on the Board selected to plan the "building" of the Roundup. There were four members from the Dancers' Association, sponsoring; two members from the Dancers' Workshop, a branch of the Association; two members from the Northern California Callers' Assn., and one member from the Folk Dance Federation. It was felt that this arrangement would encourage the fullest co-operation from the groups.

Dancing in an Oakland bank. The publicity and promotion scheme for Oakland's Festival involved groups of dancers appearing wherever they were allowed. On the left in the square is Jack Townsend, liason man between dance and city groups.







(1) The Little Cowboy was the signature; (2) Official letterhead and all; (3) The programs; (4) A Decal for advertising; (5) Dance Tickets; (6) Book of raffle tickets.

Plenty of time was allowed for preparation. Meetings were begun nine months prior to the date of the event and held each month. This spread the work over a period of time and the Board and committees were not faced with a terrific over-burden at the last moment.

The first function of the Board was to engage the featured callers. For the big evening dances, two out-of-area callers, Arnie Kronenberger from Los Angeles and Ray Smith of Dallas, Texas, were invited to be the MC's. Only four or five callers appeared on each evening program, so that dancers were able to familiarize themselves with varying styles.

The first problem was that eternal bug-a-boo, finances. Somebody came up with the idea of having a Warm-Up Dance and Raffle. This was set for February 14, over three months before the dance. Blocks of tickets were printed up and distributed through the square dance clubs. Couples were given lists of clubs to call upon and a suggested outline for presenting the idea of the Roundup and disposing of the raffle books. Many non-square-dancers bought raffle tickets, too, the 25 prizes including U.S. Savings Bonds, a really attractive item.

The Warm-Up Dance in the Oakland Gym was successful beyond all expectations, netting some \$2500.00, enough to guarantee funds for preliminary expenses; printing, hall, music, MC's of the evening dances. Such an encouraging result naturally germinated more interest.

### The Structure Rises

Member-clubs of the dancers' association were asked to fill in a return sheet specifying which of several committees they'd be willing to work on and the reasons for their three choices. The committees were divided up as follows:

**ADVERTISING:** Responsible for securing advertising in Souvenir Program, selling of booth space in hall, banner advertising.

**REGISTRATION AND RECEPTION:** Responsible for registering and welcoming out-of-town guests.

**HOUSING:** Responsible for working with Chamber of Commerce to allocate housing for visitors; for sending out inquiries to get an estimate of the number of people to expect; for surveying association members on inviting guests into their homes.

**CALLERS' BREAKFAST:** Responsible for securing a location; for the breakfast program.



Worked in conjunction with Ticket Committee as to number expected.

**TICKET SALES COMMITTEE:** Responsible for both advance ticket sales and those at the auditorium. Responsible for accounting of funds to the Finance Chairman.

**BABY SITTING:** Responsible for lining up well in advance potential baby sitters at fixed fees.

**DECORATIONS:** Responsible for arrangements for necessary decorations in auditorium arena.

**WARM UP DANCES:** Suggested that during the week preceding Roundup clubs meeting on the same night could join forces for an open dance. Responsible for all arrangements, etc.

When a committee chairman was appointed he and his committee were responsible for that phase of the operation and reported only to the General Chairman. During the last month, two co-ordinators were appointed by the Board to work directly with the General Chairman and bring the committees together. The co-ordinators met each week to tie the general committees together for the final "push."

Within the clubs on committees, preparations were carried on in detail. For instance, the Forty Niners of South San Francisco, on Registration and Reception, made up forms asking what hours the members could serve. A form letter went out to members stressing the importance of the committee. Gene George, heading the committee, said in his letter, "Do not feel that because you are unable to type that you will be of no help. You can use the 'Columbus' system of typing (hunt for a 'key' and land on it). We can use every pair of hands (with body attached) that is offered to us." Keeping it in a light vein was important, too.

### The Structure Complete

The numbers of dancers who streamed into town last Memorial Day jammed the enormous hall to capacity; were fed (a Restaurant Guide was provided), housed; attended Clinics, Workshops, Style Shows; enjoyed Exhibitions; danced and danced; made new friends and greeted old ones. The live-ly music of Jack Barbour set a steady pace, right on the hoe-down beat. The happy dancers were the "building" complete with square dance fun constructed during months of hard work and they saw Coppes' dream come true.

Festival Shots: Upper left: General Chairman Bob Coppes, Guest M.C. Ray Smith, Jack Barbour. Upper right: The enormous hall is jammed; Lower left: The Callers' Breakfast; Lower right: Workshops.





# STYLE SERIES: An Old Timer Can Be Made **LESS AWKWARD**

A GREAT number of the real "grass roots" square dance figures have been dropped over the years either because the calls are nondescriptive, or because the figures themselves were awkward to accomplish. "Dive for the Oyster" is an example of both. Unless the dancer is taught what each phase of the call requires, he'll be faced with a real problem. None of the terms is based on the simple fundamentals. The dance, as usually done, requires that couples dishrag or "Take a full can" at the same moment—one over the other. Here is the way some groups are smoothing out the figure. Unfortunately not much can straighten out the call:



DIVE FOR THE OYSTER . . . . . DIG FOR THE CLAM . . . . . DIVE FOR THE SARDINE . . .

The preliminary action is much the same as always. Note that as the active couple ducks under the arch, the other couple moves a step over and then steps back as the ducking couple backs out. Now, in the final Double Dishrag hassle in "taking a full can"—if the active couple *only* will do the dishrag after going under the arch and the inactive couple—rather than turning under at this point—allows the man's and woman's joined hands to be held in front of their chests as they duck under—they can get clear of the active couple first—then they do their dishrag. At the same time this action has pulled the working couples back over the same starting point—rather than moving them far across the Square.

. . . AND . . .

. . . TAKE A

. . . FULL CAN



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# SQUARE DANCING FUN FOR THE YOUNG 'UNS

**M**ORE and more of the younger set in the Southern California area have become interested and enthusiastic about square dancing in the past few years. Providing a place for them to dance together is the semi-annual Junior Jamboree at Sunny Hills, Fullerton, presided over by the benevolent despots who teach and call square dances for juniors. Of these, there are about 30 in the area. Prominent among the early proponents of the Junior Jamboree were Harley "Smitty" Smith, Leonard Jones, and Peg and Jim Carter, all of whom had children's groups.

The first of the Jamborees was held at picturesque Knotts' Berry Farm in Buena Park, in the Fall of 1952. By the second affair it had outgrown that spot and the third was held at Sunny Hills, now its permanent home. Last spring there were so many dancing kids in attendance that the counters gave up at 105 sets! Glamorous Esther William of the movies, and her husband, Ben Gage, led the Grand March, signed autographs, and got a lot of fun from watching the children do what they came for—square dance.

MC's are chosen from callers who work consistently with children. At the latest, in September, Lefty Davis and JoneZ Harris took the MC positions. To prepare the programs, lists of simple, low-level dances are sent out to callers for children's groups. The first 16 choices returned are on the program. A sample program will include such dances as: Chase the Rabbit; Hot Time; Forward Six; Old Fashioned Girl; Down the Center; If You Knew Suzie; Two Little Sisters; Pretty Girl; Star by the Right; Pistol Packin' Mama; Inside Arch; Hurry, Hurry, Hurry; Texas Star; Down Yonder; Marchin' Through Georgia; and Poor Little Robin.

The price of admission is kept to 25c a kid, just enough to put some value on the occasion. The hall is obtained at a nominal figure, callers are not paid.

The whole business is a whomping lot of fun for everybody. Its sponsors deserve much credit for providing this safety valve.

(1) Children unload from special busses, all dressed for square dancing; (2) The line-up to get in the hall; (3) The Bunny Hop is a lot of fun; (4) Sawing your Partner!; (5) Inundated by enthusiastic kids are Leonard Jones, "Smitty" Smith, Peg and Jim Carter, of the sponsoring committee; (6) Little ones, big ones, make that Allemande Thar star.





# THIS OLE HOUSE

Figure by Arnie Kronenberger, Los Angeles, Calif.

**Record:** S.I.O. 2067 (without calls); S.I.O. 1037 (with calls by Arnie Kronenberger).

## INTRO, BREAK AND ENDING:

**Well now you allemande left your corner, and you do-sa-do your own**

**Gents star left out in the center, 'bout three-quarters round you roam**

**Then you'll sashay 'round your corner, and you see-saw partners round**

Gents move out of left hand star and pass original corner by right shoulder, pass left shoulder with partner.

**Then you allemande left your corner, right and left around the town**

**And now a grand old right and left boy, and you meet each pretty maid**

**When you meet your lovin' baby, take her hand and promenade**

**You promenade the ring boy, you promenade the hall**

**When you get back home, just swing her once, and listen for the call—**

## FIGURE:

**Head two couples to the center, make a star with your right hand**

**Twice around out in the middle, move that star to beat the band**

**Then you allemande left your corner, and you do-sa-do your own**

**Now swing your gal around and 'round, and you promenade her home—**

**Ain't a gonna need this gal no longer, ain't a gonna need this gal no more**

**So you'll all join hands and circle left, yes, circle 'round the floor**

**Then allemande left your corner girl, and allemande right your own**

**And then a left hand swing your corner girl, and you promenade her home.**

A four bar tag follows each figure to give dancers time to promenade home.

Repeat figure for sides, break, sides, heads and ending—

Substitute last line in ending as follows:

**There you stand, that's it — that's all.**



# IN CHICAGO SQUARE DANCING MEANS **DEMOCRACY IN ACTION!**



Walter Roy, Chairman, 5th International Square Dance Festival.  
—Photo by Chicago Park District

**A**T ITS best, recreation is democracy in action. Under good leadership it can provide relaxation, change, physical and mental release and recuperation. The same can be said about square dancing; so square dancing is recreation and recreation includes square dancing prominently on its list of activities.

Most recreation departments around the country include square dancing in their programs. Depending on the abilities of the leadership and adequacy of facilities, it is taught or promoted either as a program activity or in co-operation with other community organizations. Each season find increased participation, aided materially by the fact that colleges offering Majors in Recreation have included square dancing in their curriculum.

The development of square dancing in the Chicago Park District is an interesting story and might be of assistance to cities that are still struggling with the problem. During the W.P.A. days of 1934 and 1935 a well-known caller and teacher was available. The recreation leaders in charge of local programs met for a series of sessions first to learn to square dance, then to teach, and finally to call. There was not too much resource material available so the park division produced its own instruction book, primarily for the use of its own teachers and callers.

By WALTER ROY

Director of Recreation, Chicago Park District  
Chairman, 5th Annual International  
Square Dance Festival

As callers developed, a sort of mutual benefit society resulted. In-service training continued to refine the early teaching. Many attended national schools and brought back the best of thinking as well as good procedures. Dr. Lloyd "Pappy" Shaw, meeting with the park district leaders on his trips through the city, was a great stimulant.

In the beginning parks operated open dances. Time taught the value of closed dances at various levels. Festivals were held. Teaming up with Prairie-Farmer-WLS, promotions grew more expansive than a recreation department alone could finance. The Chicago International Square Dance Festival, in its fifth session on November 13, grew out of smaller local promotions.

Teen-agers became interested when some of them attended dances with their parents, and teen-age groups were formed. Still younger groups were pioneered here and there and then, in the spring of 1950, afternoon sessions for grammar school boys and girls were conducted at approximately 70 locations. Institute sessions for recreation leaders contributed to the success of this venture. The following year, at the Music Festival at Soldier Field, 2500 juniors put on two dances before an audience of 100,000, many of whom had never seen square dancing before.

The opportunity for interchange resulting from National Schools and Festivals is responsible for stabilizing square dancing around the country. It has gradually established itself in good graces with authorities in the dance field. Its future rests in the hands of the leaders. So long as interchange continues on the high level it has attained, square dancing is democracy in action at its best.

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**IMPORTANT!** Your Calendars should be firmly marked with the date of the 5th Annual International Festival, to be held on November 13 in the International Amphitheatre, Chicago, Illinois.

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# DUTCH TREAT (A Quadrille)

By Muriel Curd Peck, El Dorado, Kansas.

**Record:** "Tiptoe Through the Tulips," Shaw X61, 4 counts to meas.

**Formation:** 4 couples in promenade pos facing center of a square.

**Footwork:** Opposite throughout.

## Measures

**1-4** Wait 2 meas (8 cts), then two-step balance fwd, bwd; fwd, bwd.

## Introduction

### PART I

**1-2 Heads Forward and Pass Through, Sides ¼ Promenade: Two-step, Two-step; Walk, 2, 3, 4;**

(Many people find skaters' skirt pos easiest in this part.) All starting on outside ft, footwork is 2 two-steps, then 4 walking steps. Heads move twd center, passing R shoulders with opposite person, take this person for a partner and in the 4 walking steps, back into a side pos. (M #1 and W #3 to 4th pos, W #1 and M #3 to 2nd pos, heads end up in corner pos.)



**3-8** Repeat meas 1-2 3 more times ending in original pos. W progress 1 pos around square each time, head M move to corner and back, side M move to R hand pos and back. On last 4 cts of last time, drop partners R hands, M turn ½ R, and move into Alamo style pos (join R hands with original corner) W facing in, M out.

### PART II

**9-10 Alamo Style, Left to Your Own: Balance Left, Balance Right; Turn by the Left, 3, 4;**

Do a light, bouncy two-step balance — 3 quick steps — to M's L side (W's R) so whole circle moves CCW. Repeat this step to M's R side. Drop R hands and keeping L handhold, walk fwd CCW turning ½ around in 4 steps and join R hands with next person, M facing in, W out (Alamo style allemande). Keep circle large.

**11-12 Balance Left, Balance Right; Turn by the Right, 3, 4;**

Repeat balances with same footwork, drop L hands and turn ½ around, walking fwd CW to meet next with L hand, W facing in, M out.



**13-14 Balance Left, Balance Right; Turn by the Left, 3, 4;**

Repeat meas 9-10.

**15-16 Balance Left, Balance Right; With the Right Hand Person, Square the Set;**

Balance left and right again, then dropping L hands, W turns R to face center as she brings M twd her. M is now in his opposite position with original corner. Heads take promenade pos facing center, sides on last ct face partner with R hands joined.





### PART III

#### 17-18 Head Couples in and Out, Side Couples Dos-a-dos: 1, 2, 3, 4; 5, 6, 7, 8;

Head couples walk fwd 4 steps into center, on last ct, without dropping hands,  $\frac{1}{2}$  turn in twd partner to face out; ("backtrack") walk fwd 4 steps to outside of square. Side couples balance apart on ct 1 (option), then dos-a-dos partner in 7 steps.

#### 19-20 Head Couples Dos-a-dos, Sides in and Out: 1, 2, 3, 4; 5, 6, 7, 8;

While side couples take promenade pos and walk twd center,  $\frac{1}{2}$  turn around and walk out, head couples balance and dos-a-dos partners.

#### 21-24 Repeat meas 17-20. On last ct of meas 24, each faces partner.



### PART IV

#### 25-26 Allemande Thar: Left Hand to Partner and Ladies Star; 5, 6, 7, 8;

Join L hands (either star or 4 arm hold) with this partner and both walk fwd to put W into R hand star in center, W facing CW, M on outside facing CCW (Allemande Thar). M continue walking fwd and W now walk bwd, turning the star CCW.

#### 27-28 Break and Put the Gents to the Center; 5, 6, 7, 8,

Break on ct 8 and all walk fwd 4 steps to reverse star putting this M in the center and the W out, turn the star CCW again by M walking bwd and W fwd 4 steps.

#### 29-30 Break and Put the Ladies to the Center; 5, 6, 7, 8;

Break on ct 8 and W make center star. All move CCW.

#### 31-32 Break by the Left and Wheel Your Own Gal Home;

Having moved the star about  $1\frac{1}{2}$  times around, drop L handholds with present partner, take original partner (whom you are now facing) L hand to L and M's R hand around W's waist, he turns her with L face wheel (as in end of ladies chain) to end in original starting pos.



### ENDING

Dance thru 3 times in all. End with M turning W R face under his arm and bow and curtesy. This is most effective if done with W in center of set facing out and M facing W.





# A CORNER OF KANSAS

## AND HOW IT SQUARE DANCES

**W**HAT does Mr. and Mrs. Average Square Dancer in your area pay for an evening of square dancing enjoyment? \$1.50 per couple? \$2.00? Maybe \$2.25?

Folks who belong to one of the four clubs that make up the "Four Corners Square Dance Association" in mid-eastern Kansas have many reasons to be proud. One is the fact that for them an evening of dancing fun with their neighbors and to a favorite caller only nicks the family budget to the tune of about 70c per couple each square dancing evening.

### Well Run Program

Hall rent, a paid caller, refreshments—all the normal expenses faced by your club—are taken care of by this most moderate sum. How do they do it? The answer is simple. A program well thought out to perpetuate square dancing in the area has resulted in large clubs whose sizes range from 50 to 137 member couples.

Club members pay not at the door as they enter, but at the beginning of the season for all the dances. The amount depends on their size. For two of the "Four Corners" clubs this

amounts to \$15.00 per couple for 18 dances. The second largest club has a \$12.50 per couple tariff for the 18 dances, while dues for 18 evenings with the largest club are only \$9.00 per couple, or 25c per person per evening.

### Beginners Too!

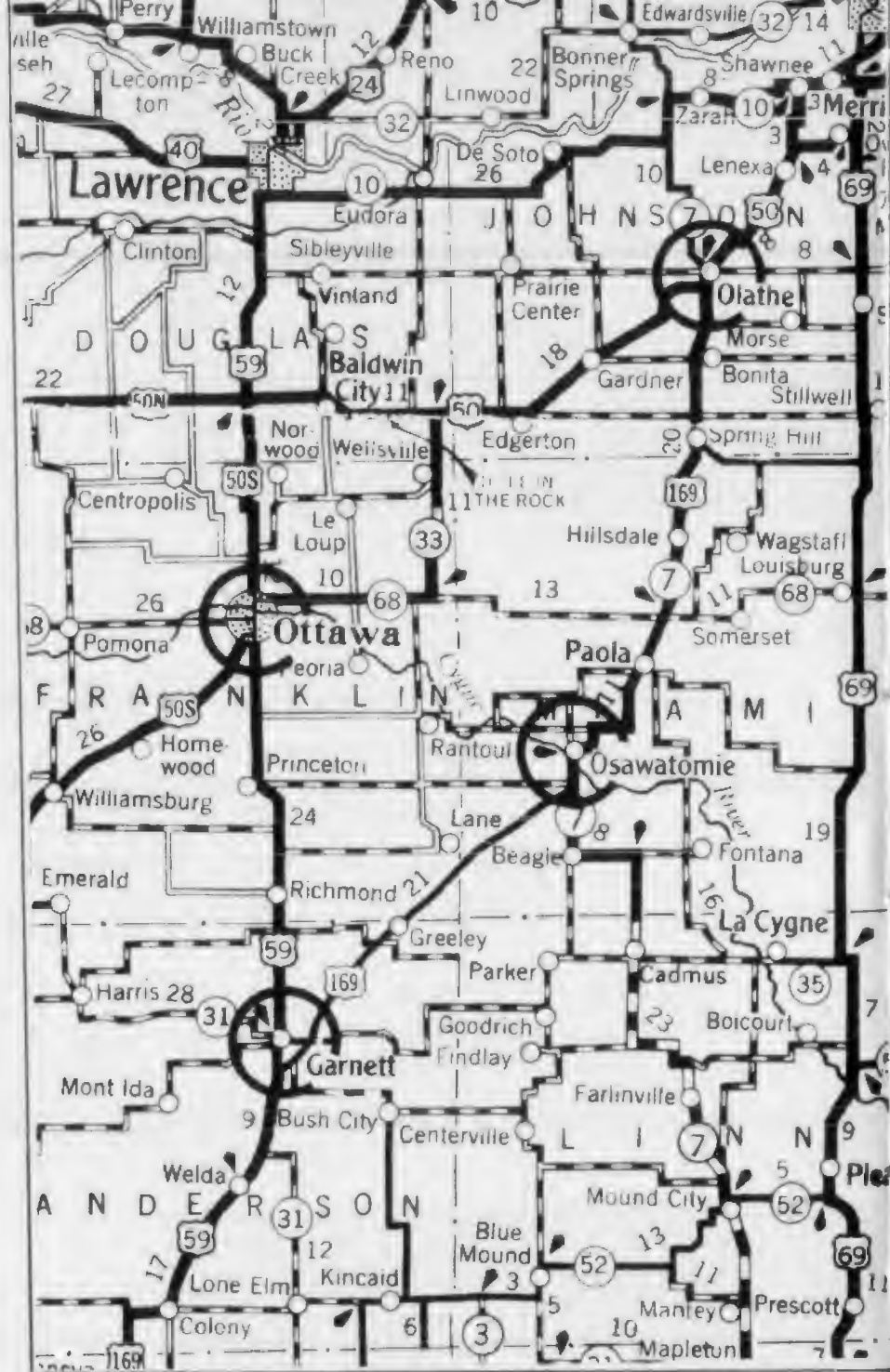
In addition to the club itself each one of the four groups sponsors its own beginners' class. Average size this season is around 35 couples in each of the four beginner groups (the largest has 46 beginner couples). Responsibility for recruiting these beginners and publicizing the classes is up to each individual club for it's they who benefit by enlarging their memberships as each new club graduates.

### The Four Corners Association

The bonds of friendship in these four groups grow even stronger through their association

**OTTAWA**—A six-year-old club—the Promenaders. 40 member couples are looking forward to the graduation of 38 couples presently taking one of T. J. Miller's beginner courses.

SETS in ORDER, NOVEMBER, '54





OLATHE—16 couples organized this club in 1948. Today there are 50 member couples who jointly sponsor a beginners' group of 52 newcomers.

plan. From their current club officers comes a governing board responsible for the season's activities, exchange of ideas and 8 big association dances.

The association dances—all 8 of them—cost each dancing member couple of each of the 4 member clubs \$2.50 per season. To these big affairs outstanding outside callers are invited in by the regular caller, T. J. Miller. An additional treat for members is that dues paid in any one club entitles them to attend the dances of any of the other three member clubs—all season.

One would imagine that with as thrifty a program as this the clubs barely get by with their financial obligations. On the contrary, the old treasury seems to hold up in excellent condition. Each year all association money over a nominal operating fund is turned back to the clubs. The clubs themselves with true civic pride have improved their halls, taken part in local benefits and even in one instance donated more than \$500 to the local hospital.



### Credit to the Caller

All this reflects not only the great friendliness and willingness on the part of the square dancers involved, but unlimited credit goes to caller T. J. who calls for these four groups. T. J. and his taw, Tressa, have served over the years as advisors and friends to these self-run clubs and classes and it has been through their encouragement and enthusiasm that this wonderful plan has grown.

Square dancing is no fad in "Four Corners." It's here today and will be just as active for many tomorrows to come.

GARNETT—The Silver Saddle Club, organized in 1953, today has a membership of 74 couples with 56 couples coming up in the beginner class. A casualty rate of less than 8% of those trained to dance not joining the club is a record here.

OSAWATOMIE — 137 active couples and 30 couples of beginners are the pride of the Silver Dollar Club organized in 1952. Joe Lewis and "Jonesy" have been sponsored by this club in the past.





# The SQUARE OF THE MONTH

## LEAVE 'EM ALONE

An Original Patter Dance by Bill Simmonds  
**Music:** Any good hoedown.

### Head gents swing your corner maid

No. 1 gent swings No. 4 lady and No. 3 gent swings No. 2 lady.

**Squeeze 'em tight, don't be afraid,  
 Put 'em on the right like you've done before**

**Go into the middle and circle up four**

**Circle to the left in a little ole ring**

**You break right out with a corner swing**

No. 1 gent swings No. 2 lady and No. 3 gent swings No. 4 lady.

**Put her on your right like you always do**

**Form your ring again, that's what you do**

**You keep on a movin' 'till you find your own**  
 To original partners.

**Then sashay out, but leave 'em alone**

All right shoulder pass.

**Back to the middle with a right hand star**

Gent No. 1, lady No. 2, gent No. 3, lady No. 4 are in star.

**Just shuffle on around the way you are**

**Now back by the left in the middle of the town**

**Your partners all with the right hand round**

Original partners.

**The forward lady left, like an allemande thar**

Original right hand lady.

**The gents walk in and form a star**

**Shoot that star with a full turn around**

**Walk by your own when she comes down**

Pass original partners left shoulder.

**Left to the next as she comes by**

Original corner.

**Four ladies chain to the opposite guy**

**Turn 'em once and a half but not too far**

**The gents walk in for an allemande thar**

**Shoot that star to the forward squaw**

Original opposite.

**You swing her now and take her for your taw**

**You twirl 'em out, then pull 'em up tight**

**Now walk 'em on home in the middle of the night**

Original opposites are now partners.

Repeat figure for side gents to regain original partners.

Use opener, fillers, and closing breaks as desired.

Note: It has been observed that in certain figures when the idle dancers are clapping their hands to the beat of the music that the enthusiasm of the dancers tends to improve. This figure gives that opportunity to those who are "left alone" in the square.



## BILL SIMMONDS

Bill Simmonds is a life-long Oklahoman now residing in Erick. His first taste of square dancing came in 1950 when his wife, Norm, demanded that they attend the first class in Erick. Their teacher was Cairo Blackwell, wife of the late Buck Blackwell, a prominent square dance leader in the area. Bill, from a lukewarm start, became so enthralled with this new pastime that before many weeks passed he was calling throughout Oklahoma's Southwest District.

Bill prefers basic and intermediate patter calls where there are no "blind" instructions. He has taught adults and teen-agers locally; likes to keep square dancing on a hobby basis. The Simmonds' enjoy both rounds and squares that can be danced with ease, square dancing meaning fun and friendship to them, rather than perfectionism.

At present Bill is on the Board of Directors for the 4th National Convention to be held in Oklahoma City on April 21-23, 1955. He is also 1st Vice-President of the Oklahoma State Federation of Square Dance Clubs; Publicity Director for the Federation's Southwest District; and president of his local club. He had charge of the Callers' Clinic at the 1953 State Festival and on November 13 he will MC a portion of this year's Festival.

Norm is now getting her feet wet as a caller, and she and Bill do a duet or two. They enjoy working on their calls at home where the second-generation Simmonds', Cindy and Mike, form an interested audience.

In his job as an insurance agent, Bill has the opportunity to travel and attend dances all over his area, thus being able to keep a finger on the dancing pulse in his district.



# Convention Bulletin

APRIL 21-22-23, 1955

By HOWARD THORNTON, General Chairman  
Fourth National Square Dance Convention—Oklahoma City



**P**ANELS, publicity, housing, after-parties, tickets, advanced registration, dances, clinics, reunions, trail dances, booths, decorations, and callers are a few of the many subjects occupying the time of hundreds of Oklahoma State Federation square dance leaders as they work vigorously preparing for the Fourth National in Oklahoma City next April 21-23.

Many square dance summer camp groups have already written in requesting entire motels as well as meeting places for reunions, picnics, parties, etc. All this will work IF plans are made VERY EARLY! Paul GraVette, 2612 West Park, Oklahoma City, is eager to help any group with these arrangements—write him!!

Dancers will have a choice of five different activities at all daytime sessions. Four different dances will be available each night. Eighteen different types of panels and clinics, each with one to three sessions, will be available to delegates. Every phase of dancing, calling, clubs, camps, publications, exhibitions, music, etc., will have a place at the Convention.

Several hundred national leaders will be selected during the next month to assist with all the various phases of the Convention. During recent months many Oklahomans have travelled throughout the entire United States and into Canada inviting dancers to the Convention—they report their welcome as outstanding and say that everyone is coming to the Convention!!

(Below) Here's how your Advanced Registration Application will look—Use this, or send for a supply to Howard Thornton, 2936 Bella Vista Drive, Midwest City, Oklahoma.

**Advanced Reservation and Registration Application**  
**Fourth National Square Dance Convention**  
**OKLAHOMA CITY'S Air-Conditioned MUNICIPAL AUDITORIUM**  
Thursday, Friday, Saturday, April 21, 22, 23, 1955

Name \_\_\_\_\_ and \_\_\_\_\_ Their Last  
                    His First                      Her First

Street Address \_\_\_\_\_ State \_\_\_\_\_

City \_\_\_\_\_ for: Thursday \_\_\_\_\_ Friday \_\_\_\_\_ Saturday \_\_\_\_\_

Reserve \_\_\_\_\_ Type Room \_\_\_\_\_ Coming by: Car \_\_\_\_\_; Train \_\_\_\_\_; Plane \_\_\_\_\_; Bus \_\_\_\_\_

Hotel \_\_\_\_\_ Motel \_\_\_\_\_

No. of Registrations Per Day: Thursday \_\_\_\_\_ Friday \_\_\_\_\_ Saturday \_\_\_\_\_

I am a Square Dance: Caller \_\_\_\_\_ Teacher \_\_\_\_\_ Leader \_\_\_\_\_ Dancer only \_\_\_\_\_

I am a Couple Dance: Instructor \_\_\_\_\_ Leader \_\_\_\_\_ Dancer only \_\_\_\_\_

**IMPORTANT—READ CAREFULLY!**—In order to assure all visitors the maximum of choice accommodations, Convention delegates are asked to send advanced registrations—\$1.00 per person per day (\$1.25 at the Convention)—with requests for housing reservations. Mail all requests for housing together with advanced registration fees to Paul GraVette, Housing Chairman, 2612 West Park, Oklahoma City, Oklahoma. Register early for best accommodations—saves money, too!





# ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Texas

New officers of the Baytown Area Square Dance Council headquartered in Dickinson, Texas, are: Karl Peterson, Longhorn Club, President; Raymond Gillis, Promenaders, Veep; "Red" Porter, Longhorn Club, Secy.-Treas.; Tommy Hawkins, George Pounds, "Bob" Lewis, and "Mac" McCormick, Directors.

Longview's 7th Annual Fall Festival will be held on November 13 at the Do Si Do Club on Highway 26 between Longview and Kilgore. Workshop will be from 2:30 to 5:00 P.M., and the evening dancing will begin at 8.

## Illinois

A new group in Alton, the Merry Mixers, held their first officially open dance on Sept. 8 and it was a terrific success. The crowd bore that certain sparkle which guarantees success even as they entered the door. A "reading corner" in the hall showed various square dance books and magazines which were perused between tips. This club, governed by a "Host Board" of nine members, will have a rotating roster of seven callers including Harold Mainor, Orvell Essman, George Mason, Tex Cook, Bob Borman, Ray Henneman and Bob Backer.

On Sept. 10 the Square Circle Ramblers of Chicago held their first outdoor "Fountain Dance," so-called because the dancing was done around the outdoor fountain in front of Eugene Field Park. The open dance was attended by several hundred dancers and featured caller was C. H. Taylor, who calls regularly for the club. On Oct. 16, this same club held an open dance at Lane Technical High in Chicago with Dale Wagner from Milwaukee as the featured caller. Music was furnished by the Ranch Hands.

The Y Do Si Do Club in Bloomington has new officers in the persons of Bertie Bunn, J. E. Gilbert, Burles Benett, Jim Umstattd, Ruth Sakemiller, and Don Hager. They meet at the YMCA, 1st and 3rd Fridays, October through May, with Floyd Sakemiller calling.

## Louisiana

The Square D Club of Shreveport held its second Annual Jamboree on October 30 at the Progressive Men's Clubhouse on Cross Lake. Clinic sessions began at 2:30 P.M., the evening dance at 8 P.M.

One of the summer activities of the Swing-N-Turn Club of New Orleans was a barbecue and wiener roast at City Park. About 80 members attended, with square dancing going strong between the "eats." New Orleans' warm weather continuing up into October, the club was still dancing during that month outdoors at the Peristyle.

## Washington

Woops! In September we reported that there are 30 dancers in Cowlitz County but we are so wrong. Actually there are 300 dancers, approximately, and 30 callers! Sorry.

The Square Dancers' Round Table held its Fall Jamboree on October 4 in the Glide Hall, Kelso, with 20 local callers and dancing to the live music of Roger Crandall's Square 4. Les Cope of Longview, was General Chairman of the affair.

## Idaho

The Intermountain Square Dance Assn. will hold its Fall Festival, Nov. 26-27-28, with Ross Crispino, Nampa, as Chairman. Friday night will be devoted to exhibitions by about 400 dancers in member-clubs, under the direction of Leon Rosa, in the Central Gym, Nampa. Saturday, the sessions will begin with breakfast and go on all day through workshops, the Festival dance and an After Party. Mel Day will conduct the square dance section of the Institute; Penny Crispino, the round dance section. The big evening dance will be under the supervision of Roland Onffroy, and the After Dance Party is headed by Chuck Peebles. This day's events will be in the Elk's Ballroom and Columbian Club, Boise. Sunday's barbecue and dancing session is in Payette, with Vernon Richards in charge. Three days, three towns, and a triple-threat of fun.



## **Oklahoma**

Southern Oklahoma Square Dance Association's Fall Festival took place on October 16 at the Municipal Auditorium in Ardmore. General Chairman was Jack Gant. Elmer Tampke from Dallas had charge of the square dance clinic and called the evening dance. Ben and Roi Highburger, also from Dallas, conducted the round dance clinic. Ballard's Band of Wayne furnished the music and Cal Moore of Fort Worth brought his TV exhibition group as an entertainment extra.

The Northwest District of Oklahoma will have its Fall Festival at Waynoka on November 6, with Estel Hobson as Chairman. This will take place in the Waynoka High School Gym and district callers will be featured. In addition to Hobson, Herb Netherton and Cliff Horner of Enid, Glen Parker of Alva, and Bert Wilson of Medicine Lodge, Kansas, will take turns at the mike.

## **Massachusetts**

Old Colony Callers & Teachers Assn. will meet on second Sundays of November, January, March, May and June, with extra meetings as needed for visiting callers. The November 14 meeting will be at Ponkapoag Grange. Special emphasis at this meeting will be on contras.

## **Georgia**

Tab the Southeastern Festival in Atlanta on November 20th. Registration will begin at 9 A.M., there will be dancing until noon, a break for lunch, a Swap Shop session in the P.M., and the "party" from 8 to 12 that evening. For further information, write Paul K. Pate, 170 Martha Ave., N.E., Atlanta, Ga.

## **South Dakota**

Folks up in the Black Hills were wonderfully encouraged by the success of their first Hoedown which took place last summer on an entire block of city street pavement in Rapid City. It attracted 18 callers from five states and nearly 400 dancers. Among the 2000 spectators who came early and stayed late were visitors from almost every state in the Union, one from England and one from Wales. Caller Floyd "Tex" Warren, Hermosa, was a smash hit in his first big job of MC-ing the Hoedown. The local press gave the affair a wonderful coverage with a full page of pictures so, very happy with this first attempt, the committee is already working towards another such event in 1955.

## **Alabama**

Norton and Dorothy Robinson, so prominent in square dance circles of Birmingham, have been transferred to Houston, Texas. On August 20, square dancers from the Birmingham Square Dance Assn. and the YWCA gave a farewell party for the Robinsons and presented them with a lovely gift to try to let them know how much they will be missed.

Member clubs of the Birmingham Association are getting their fall schedules well under way. Belles and Beaus elected the following new officers: Ferris Johnston, Billie Calender, Earl Dudley and Martha Trotman. Promenade Club will dance 2nd and 4th Saturdays this year with Jim Hall calling, succeeding Norton Robinson. Rebel Reelers have been partying during the summer "lay-off."

## **New York**

The Buffalo Squares of Buffalo, newest square dance club, has elected as officers for the coming year; Fran Whibbs, Allan Blackhall, Wes Hambly, June Wilson, and Ray Craft. All of the group callers and guest callers are members of the Niagara Frontier Square Dance Leaders' Assn. A welcome is extended to all intermediate dancers.

Under the sponsorship of Barnard College the New York Square Dance Callers' Assn. will again hold their annual fall festival at Barnard College Gym, Broadway and 116th St., New York City, on November 13th. Ralph Teferteller, Chairman of the Association, announces that the best calling talent of the area will be on hand.

## **Michigan**

November 11 will mark the ninth consecutive year for the colorful "Folk Festival" in Flint, part of National Education Week. Sponsors are the Adult Recreation Division of the Mott Foundation, Flint Board of Education and the Industrial Mutual Association. There will be three solid hours of "Swing your partner" in the huge IMA Auditorium, which will be converted into a Hayloft Ballroom. Exhibitions of folk dancing will be given by four Michigan college groups. Spectators in the balconies can look down on a colorful array of gay dancers. MC will be Harold Bacon and several guest callers will be present, including Robert Darby, Grand Rapids; Delbert Coolman, Kenneth Blanford, Eldred Dunlap and Wm. Perry of Flint.



# WALTZ OF THE ROSES

By Vic and Jessie Dorrough, Gladwater, Texas

**Record:** "Waltz of the Roses," Columbia 39361.

**Position:** Closed, M facing LOD.

**Footwork:** Opposite. Directions for M.

## Measures

## PATTERN

- 1-4 Waltz Forward: 1; 2; Cross, Touch, —; Cross, Touch, —;**  
Starting L, 2 fwd waltz steps in LOD. Then step L across R (W crosses R behind L), touch R by L, and hold. Step R across L, touch L by R, hold.
- 5-8 Waltz Forward: 1; 2; Cross, Touch, —; Cross, Touch, —;**  
Repeat meas 1-4.

## PART B

- 9-12 Box Waltz: 1; 2; 3; 4;**  
Starting fwd L, make 1 complete CCW turn with 4 box waltz steps.
- 13-16 Cross, Touch, —; Cross, Touch, —; Walk Around, 2, 3; 4, 5, 6;**  
Repeat the 2 cross touches as in meas 3-4 ending in banjo pos with arms extended. Walk around each other to end in open pos facing LOD.

## PART C

- 17-20 Waltz Forward: 1; 2, —, Face; Cross, Touch, —; Cross, Touch, —;**  
Starting L, 2 Tyrolian type waltzes fwd in LOD. End facing partner, M facing wall, join both hands. Cross L ft over R (both M and W cross in front this time), touch R by L, hold. Step R across in front of L, touch L by R, hold.
- 21-24 Balance Back; Waltz: 1; 2; 3;**  
Take closed pos, M's back to center and balance back on M's L (fwd on W's R, touch R by L, hold. Start fwd R for 3 CW box waltzes to end M facing LOD.

## PART D

- 25-28 Waltz Forward: 1; 2; Cross, Touch, —; Cross, Touch, —;**  
Repeat meas 1-4.
- 29-32 Box Waltz: 1; 2; Balance: Forward, Pivot, —; Back, Pivot, —;**  
2 CCW box waltz steps to face RLOD. Then balance fwd L, touch R by L and pivot  $\frac{1}{4}$  CCW. Balance bwd R, touch L by R and pivot  $\frac{1}{4}$  CCW to end M facing LOD.  
Repeat dance for a total of 3 times, then do:

## TAG

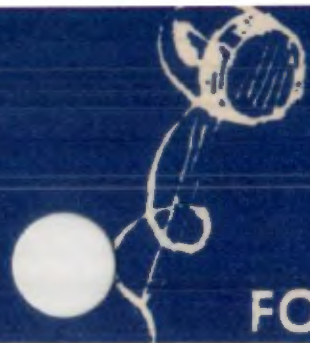
- 1-4 Waltz Forward: 1; 2; Twirl: 1; 2; and Curtsey;**  
Starting L, 2 fwd waltzes in LOD followed by M twirling W R face twice, then into bow and curtsey.



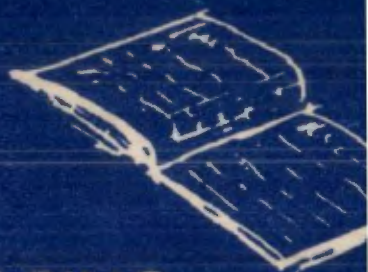
## ON THE COVER

It's a real pleasure to introduce as our cover girl this month 8-year-old Rae Ann Riggs, of El Cajon, California, calling "Hurry, Hurry, Hurry." Under the tutelage of Tom Montague, auburn-haired Rae Ann is a caller with poise, rhythm, and presence that are hard to beat. When she called for the Junior Jamboree (see page 9) recently, Rae Ann wore this "western" dress of kelly green gabardine, collar and cuffs adorned with 2300 silver sequins her mother had sewn on painstakingly.





# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

NOVEMBER, 1954

## BREAK

By George Waudby, Tucson, Ariz.

Allemande left and allemande "A"  
 Right and left do a half sashay  
 Re-sashay, go all the way round  
 Gents star left three quarter 'round  
 Turn that girl by the right for a wrong way thar  
 Back up boys but not too far  
 Swing by the right, reverse the "A"  
 It's left and right do a half sashay  
 Re-sashay go all the way 'round  
 Gents star right three quarters round  
 To a left allemande like in allemande "A"  
 It's right and left do a half sashay  
 Re-sashay go all the way round  
 Square your sets when you come down  
 All four couples do a right and left through  
 Swing on the corner with all of your might  
 It should be mother if you did it right.

## FLOSSIE'S WHIRL

By Johnny Walker, Phoenix, Ariz.

### OPENER:

Any desired, ending in hip swing.

### FIGURE:

Eight to the center and back with your girl  
 Gents star left around the world  
 \*And meet your honey with a wagon wheel  
 whirl  
 Now leave her be  
 To the next little girl and box the flea  
 A right to your corner but not too far  
 And the gents back around to a wrong way thar.  
 Shoot that star with a full turn whirl  
 And the gents star left around the world  
 \*And meet your honey with a wagon wheel  
 whirl

Now leave her go  
 To the next little lady with a do-paso  
 It's all the way 'round on a heel and toe  
 Now the corner by the right and there you are  
 And back with the left to an allemande thar.

### SUGGESTED BREAK:

Shoot that star with a full turn 'round  
 And the gents star right with a great big smile  
 A left to the opposite in Alamo style  
 And a right to the next and balance a-while  
 You balance in and you balance out  
 And turn with the right hand half-way about  
 The gents dip out and the ladies dip in  
 And turn with the left go all the way 'round  
 Like a left allemande  
 And walk right into a right and left grand.

NOTE: Repeat two or four times, depending on the number of breaks the caller desires.

\*After making wagon-wheel whirl, leave the lady spinning and go on to the next for the next command. As a rule the entire dance pattern is self-explanatory and can be taught very easily.

## SILVER BELLS MIXER

Music: Old Timer record 8008 B, Silver Bells.

Formation: Open dance pos, facing LOD. Directions for Gent. Lady counterpart, unless otherwise stated. \*Gent starts with L foot.

### Walk, 2, 3, Touch

Walk fwd L R L touch R across in front of L.

### Back, 2, 3, touch

Walk bwd R L R touch L across in front of R, coming into two-hand pos, M's back to center.

### Pas de Basque Left

Pas de Basque step to L in LOD.

### Pas de Basque Right

Pas de Basque step to right in RLOD.

### Arch, 2, 3, 4

Man across to the outside of the circle with a L R L R ending facing center (at the same time the lady makes a half R turn under arch, gent's L arm and lady's R arm, ending with back to center).

### Pas de Basque Left

Pas de Basque step to L.

### Pas de Basque Right

Pas de Basque step to R.

### Arch 2, 3, 4

Man cross to inside of circle L R L R ending with M's back to the center. (At the same time the lady makes a half left turn under arch, gent's R and lady's L, ending facing center.)

### Step Draw

Coming into two-hand pos with palms of hands together above shoulder height, step L with L foot, draw R to L foot. As you make the draw step also make a swaying movement with your joined hands.

### Step Draw

Repeat above.

### Walk, 2, 3, 4

Man makes a left turn in four steps L R L R. At the same time lady moves fwd with four steps R L R L ready to repeat the mixer with a new partner.

## STAR WITH THE SIDES

By Al Adams, Chicago, Ill.

Head couples forward and back you glide  
 Meet your opposite and turn to the side  
 A left-hand star with the couple you meet  
 Turn that star once so pretty and neat  
 Head ladies chain, across you glide  
 Turn once-and-a-half to chain with the side  
 Turn once-and-a-half, just once more  
 Two ladies chain in the middle of the floor  
 Now those four out in the middle  
 Circle four in time to the fiddle  
 Circle four, and away you go  
 Break that ring with a do-si-do

Use any do-si-do patter.

### And home you go and everybody swing.

Right-hand lady becomes new partner. Repeat for heads, then twice for sides.



## SWEET LORRAINE

By Jean and Ivor Nicholas, Kirkland, Wash.

**Record:** Columbia "Sweet Lorraine" 35572.

**Position:** M's back to center, facing partner, hands joined in front chest high until meas 25-28 as noted. Directions for M, W counter-part.

**Meas.**

- 1-2** Fwd, —, Back, —; Side, Close, Side, —; M bal fwd L, back R; step close step to L while W makes one R face twirl under M's L.
- 3-4** Fwd, —, Back, —; Side, Close Side, —; M bal fwd R, back L; step close step to R while W makes one L face twirl under M's R.
- 5-6** Fwd, —, Fwd, —; Back Close, Fwd, —; M fwd L, fwd R; back L, close R, fwd L.
- 7-8** Fwd, —, Fwd, —; Back, Close, Fwd, —; M fwd R, fwd L; back R, close L, fwd R.
- 9-10** Side, —, Front, —; Side, Back, Side, —; In LOD step L to side, cross R in front; step L to side, step R behind, step L to side.
- 11-12** Front, —, Side, —; Back, Side, Front, —; Still in LOD, cross R in front, side L; behind R, side L, cross R.
- 13-14** Front, —, Side, —; Back, Side, Front, —; In RLOD cross L, side R; behind L, side R, cross L.
- 15-16** Side, —; Back, —; Side, Close, Side, —; Still in RLOD step side R, behind L; step side R, close L, step side R.
- 17-18** Fwd, —, Turn, —; Back, Close, Fwd, —; With hands still joined, exchange places by crossing over CCW in two steps, L, R, (face to face, in close on crossover). Then back away to arm's length, back L, close R, fwd on L.
- 19-20** Fwd, —, Turn, —; Back, Close, Fwd, —; Repeat on opposite feet exchanging places by crossing CW.
- 21-24** Repeat meas 17-20 and assume closed dance pos.
- 25-26** Balance Fwd, —, Back, —; Back, Close, Back, —; Bal fwd L, back on R; step back on L, close R to L, step back on L. Back up moving CW in small circle with W pursuing.
- 27-28** Back, —, Back, —; Back, Close, Open, —; Finish small circle by stepping back on R, back on L; step back on R, close L to R, step back on R, and open out to face LOD, M's R and W's L hands joined.
- 29-30** Walk, —, 2, —; 3, 4, 5, —; Walk fwd in LOD L, —, R, —; then walk once around W in CW circle L, R, L, —; while W walks CCW in small circle under M's R arm.
- 31-32** Walk, —, 2, —; 3, 4, 5, —; Finish circling with R, —, L, —; R, L, R, —; to end facing partner.
- Note: in meas 29-32 use snappy walking steps (not two-steps) which will get you back to Sweet Lorraine in time to start again.

## ANYNAME

By A/1C Don Ferguson, Omaha, Nebr.

Head two couples swing you two, go down the center and cross-trail thru, around just one, Come into the center with a right hand star, go once and a half from where you are, It's a once and a half in the center of the set, take your corner by the left for a Ballinet, Dance forward and back but not too much, Let loose of her, throw in the clutch, put it in gear, go twice around and rev your motor until you hear, Same corner allemande left do it Alamo Style A right to your own and balance awhile, Dance forward up and back to the land, Then walk into a right and left grand, Meet your partner promenade down to the levee, you're gonna get your '39 Chevvie and take this pretty gal right back home 'cause she's the gal you call your own. End with original partner. Repeat as desired.

## TETON MOUNTAIN SQUARE

Figure by Chip Henderson, Oceanside, N. Y.

**Record:** Windsor #7615.

### INTRODUCTION:

All join hands and circle left,  
Circle left go 'round the set  
Break and swing your corner lady  
Swing her up and down  
Allemande left, now only one,  
Do-sa-do the gal you swung. Original corner.  
Take that lady in your arms and do that Mountain Stomp  
Take closed dance position, man's left shoulder to center, do the Teton Mountain Stomp from here on except when meeting new lady, promenade instead of two steps and pivots.  
\*\*\*Step, close, step and stomp  
Step, close, step and stomp  
Step and stomp; step and stomp;  
Walk, two, three, pivot  
When you meet the next little girl  
Promenade go round the world. Original partner  
Promenade your lady fair  
Around that ring you go

### FIGURE:

Allemande left and don't be slow  
Right hand 'round that gal you know  
Gents star left, a left hand star,  
Once around the set  
Do-sa-do your pretty little baby  
Allemande left your corner lady  
Take your partner in your arms  
And do that Mountain Stomp.

Repeat from \*\*\*

### ENDING:

Allemande left your corners all  
Grand right and left go round the hall  
Grand old right and left  
Until you meet that gal of yours  
Promenade your lady fair  
Promenade from here to there  
Right back home, cause that's the end of  
The Teton Mountain Square.

Note: No attempt is made to promenade home during the dance.



## NEVER BEFORE

No, never before have we taken space away from this Workshop section to "plug" another item — but — we're doing it this time because we're convinced that it's for a mighty good reason.

George Elliott, a topnotch caller for the past several years, has come up with something real important to Square Dancing and real valuable to Callers. It's a collection of 8, 12 and 16 line fillers or breaks that his dancers have enjoyed and that he has been collecting in his little black notebook.

Actually, this is a collection of almost 200 combinations of intelligently blended fundamentals, pleasing little groupings not long enough to be called dances — not basic breaks, but parts of breaks. They are simple to learn and call but add so much challenge to a program.

For example, one section works on **Variations** of Allemande Thar, Wagon Wheel, Triple, Alamo Style and other Allemandes. Another section takes breaks from a circle of 8 and another from a Right and Left Grand.

There are "situation" breaks, too. For instance, there's one entire section on breaks to get you back with your partner if you're with your opposite and another section when you're with your corner.

We've never seen anything like this before and naturally we're quite pleased. We know you'll be happy too when you get a copy of this wonderful collection.

Send only \$1.00 directly to **"BREAKS & FILLERS"** c/o Sets in Order, 462 North Robertson Blvd., Los Angeles 48, Calif. Californians be sure to add 3% sales tax!

Of course you can get them faster from your local dealer.

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### THE GIMMICK

By Carl Foster, Mendota, Calif.

Use Any Opener or Break.

Ladies to the center and back to the bar  
Gents to the center with a right hand star  
Turn the opposite girl with a box the flea  
Do a right and left and you turn back three  
Count them boys that's what you do  
Count one, two, three then turn back two  
With a left and a right and there you are  
You turn that gal to a wrong way thar  
And back right around but not too far  
Spread that star but not too much  
You box the gnat then throw in the clutch  
Twice around till you meet your girl  
Hook her by the right for a right hand whirl  
Corner by the left, go all the way 'round  
The four gents star three quarters 'round  
Three quarters 'round and don't be slow  
Hook your own for a do paso  
Her by the left for a left hand 'round  
Corner by the right for a right hand 'round  
Back to your own for an allemande thar  
Back right around but not too far  
Shoot that star with a full turn around and  
Promenade the corner as she comes down.

Repeat three times to get your partner back.

### CRAZY STAR

By Geo. Perry, Los Angeles, Calif.

Ladies to the center and back to the bar  
Gents to the center with a right hand star  
Go all the way around in the middle of the ring  
The same old lady left elbow swing  
Corners all a right hand half way around  
Back by the left hand all the way around  
The gents star right in the center of town  
All the way around in the middle of the ring  
The same old lady with a left hand swing  
Corners all a right hand half way around  
Back by the left go all the way around  
And the gents star right in the middle of the town  
Go all the way round in the middle of the ring  
The same old lady left elbow swing  
Corners all a right hand all the way around  
The gals star left in the middle of the ring  
Same old gent right elbow swing  
Corners all a left hand half  
Back by the right hand all the way around  
Gals star left in the middle of the town  
Go all the way around in the middle of the ring  
Same old gent a right hand swing  
And allemande left with your left hand  
A right to your own go right and left grand



### **DROP OFF YOUR LADIES**

By Sam Gersh, Evanston, Ill.

The head two ladies chain across,  
And stand right there with a brand new boss.  
Four gents center with a right hand star,  
All the way around from where you are.  
Pick up your gal in a star promenade,  
Walk once around with your pretty little maid.  
The first gent, you start the fun,  
\*Drop off your ladies one by one.  
Girls turn back to a line of four.

Wait four beats.

Gents you turn that star once more.

And the first gent first

Pick up a new gal at the end of the line,  
The far end.

The rest do the same, you're all doing fine.

Wait four beats.

Now back right out and circle wide,  
You've got your partner by your side,  
So allemande left, etc.

\*When the first gent reaches his home pos,  
his girl turns back, takes two or three steps,  
and stands facing the center. Each girl in  
succession passes the others by two or three  
steps, then turns back and lines up with them.

### **GRANDFATHER'S CLOCK**

By Charley Thomas, Woodbury, N. J.

Record: Hoedown Hall #2010.

This may also be used as a circle mixer. The  
record gives four repetitions.

Allemande left and you pass your partner by  
And allemande right with the next

As in the Progressive Allemande.

Allemande left and you pass that lady by  
And allemande right with the next

Swing the girl you just passed, swing her round  
and round

And promenade her all around the town—  
promenade

And stop short and swing that gal behind

Till the clock strikes nine

Promenade that lady

Where it's cool and shady

And stop short and swing that gal behind  
Till the clock strikes nine.

Gents stomp the ground on Stop and Short,  
pivot and swing.

Copyright 1954 by Hoedown Hall Recordings, Ltd.

If the dancers are familiar with the Teton  
Mt. Stomp, this dance is easy. Speed record to  
tempo of about 128 beats per minute.

### **KRACKER JACK**

By Bud Baker, Eugene, Ore.

Allemande left and don't fall down

Right to your pard go all the way 'round

Allemande left your corner maid

Back to your honey and promenade

\*\*Promenade

Gals roll across to a right hand star

Gents keep going like they are

Go twice around but not too far

To the same old gent like an allemande thar

And back up girls in a right hand star

### **Gals swing out the gents star in**

Drop hands gents RH star and ladies prom-  
enade.

A right hand star you're gone again

Twice around in the center of the town

To the same little gal with a left hand 'round

The right hand lady with a right hand 'round

Now go to the corner with a left allemande.

Use any allemande breaks your dancers enjoy.

Once this square starts no one has a home  
position, keep promenading until the caller  
rolls the girls across to the star. You can make  
this dance as easy or intricate as you wish  
depending on the breaks used.

### **MR. AND MRS. STARBURST**

Original by Russ McCall, Madison, Wisc.

Allemande left and a right to your girl,

A wagon wheel and you leave her whirl

Do an allemande left and a right hand to your  
partner, walk all the way around and give  
the lady a right face whirl.

Now the gents star left in the middle of the town  
With the big foot up and the little foot down

The gents star left once around, and meet  
partner with right hand.

Partners all with the right hand 'round

Do an allemande left like an allemande thar

And you back up boys in a right hand star

Do an allemande left and go into a right hand  
star and the gents back up.

Now you shoot that star and there's your maid

Take her by the hand and you all promenade

Now you promenade and you don't slow down

Shoot the star and meet your original partner  
and promenade, don't stop.

Now one and three you wheel right around

One and three gents stop and back around  
and keep the lady on your right; do a right  
and left through with the couple behind you.

Do a right and left through the old back gate

You turn 'em boys and you keep 'em straight

Now a right and left back with the same old two

And you turn them around like you ought to do.

You chain those ladies in the same old track

You chain them over and you chain them back

Now you walk right along on the heel and toe

Chain with same couple that you do a right  
and left through with.

Now four ladies center with a right hand star

Go all the way around from where you are

You turn your partner like an allemande thar

And you back up girls in a right hand star.

Now you shoot that star like a left allemande

And you walk right into a right and left grand

A right and left and around the ring

Now promenade that brand new maid

You promenade go two by two

You get along home like you ought to do.

Walk all the way around your partner with  
the left hand, then go into a regular grand  
right and left and meet your new partner  
which is your original right hand lady.

Go through this 4 times to get the original  
partner back. Do it twice with one and three  
doing the wheel around and twice with two  
and four doing the wheel around.



"ain't a gonna need this gal no longer

ain't a gonna need this gal

no more . . ."



**S. I. O. 1037/38**

**THIS OLE CALLER —**

**ARNIE KRONENBERGER**

**THIS OLE BAND —**

**THE WOODSHED FOUR**

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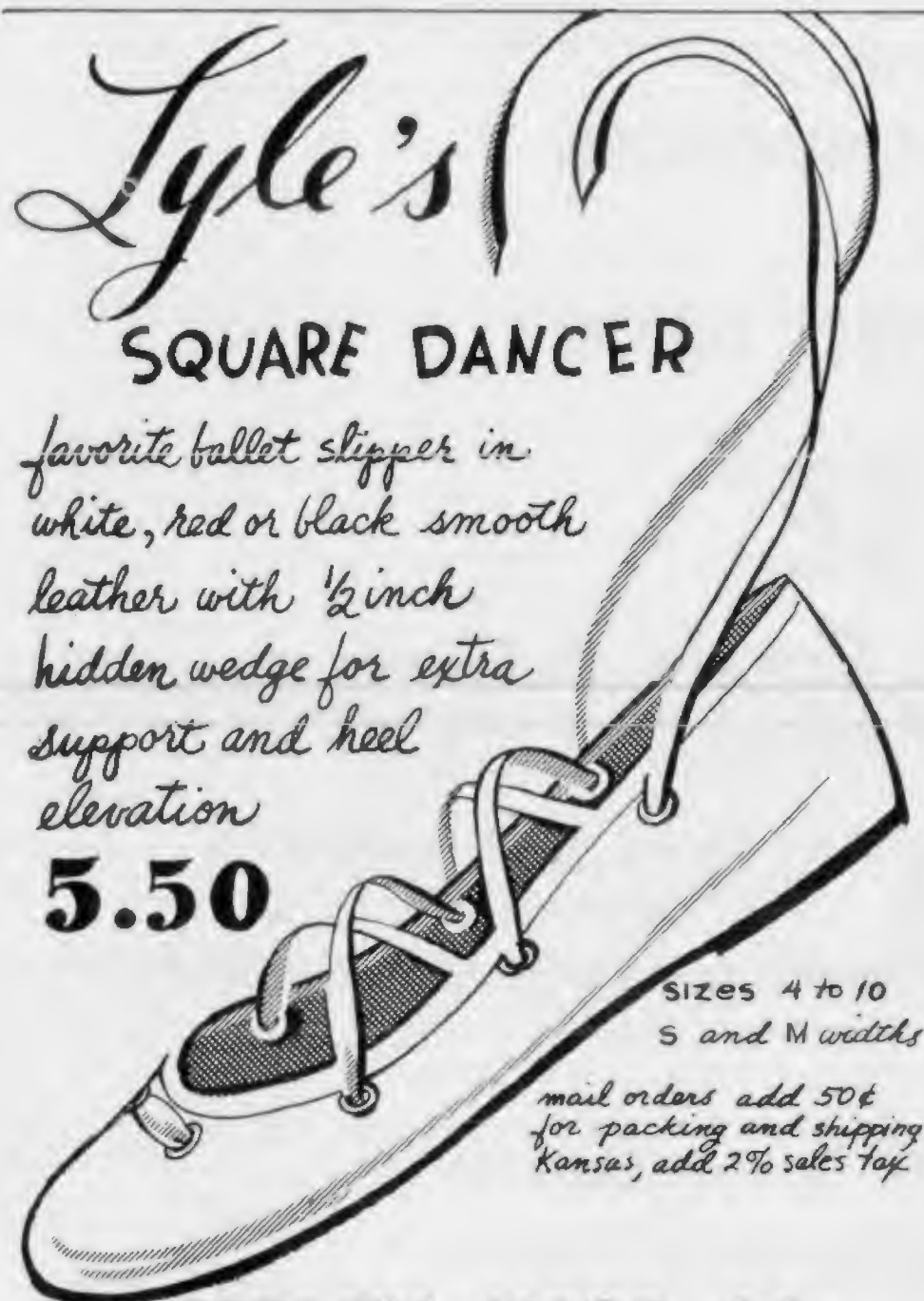
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## FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Surely whoever reported "Canadians Capers" for your July edition has never been beyond Edmonton city limits. I quote: "Jonesy Jones' dance at the Prince of Wales Armory, Edmonton, turned out to be the largest ever held in Canada. 192 squares (1536 people) kept the floors bouncing."

Aw, c'mon, now. George Wade once packed in 7000 people at Wood Hall in Verdun. Bobby Hill and his Canadian Country Boys play six nights a week at Salle Trinidad in Montreal where the doors close every time the 2000th ticket is sold. Don Messer and his Islanders play the biggest halls and draw the largest crowds of any on their annual coast to coast tours, often having to rotate the crowds . . . where the hall is not large enough. Probably there are many other Canadians who are quite accustomed to playing for crowds of 3000 or so . . . 192 squares the largest dance ever held in Canada? This is too much. Perhaps you can make a correction at your convenience.

James Tully

Montreal, Quebec, Canada

(Ed. Note: And here it is.)

Dear Editor:

We were thrilled when  
"We Get Our 2 Cents' Worth"  
appeared in the September  
SETS IN ORDER.

It looked grand,  
and we received  
many compliments on it . . .

Helen Wiegink

Tucson, Ariz.

(Continued on page 24)



## RECIPE FOR SLOW FLOORS

By Doc Alumbaugh, Arcadia, Calif.

One of the petty, but important, annoyances that dancers have to battle is the one of "slowing down" hardwood floors that are too slick for square dancing. For years we used grated paraffin with varying degrees of success but a recent fire ruling in our area outlawed this as a fire hazard when accumulated in corners, etc.

After a lot of disappointing experiments with a host of so-called "answers" we finally called in a professional floor maintenance expert, who after careful study, gave us a simple, harmless, inexpensive remedy for too-smooth

hardwood floors.

Mix one part of *cream* furniture polish with five parts of very hot water. We prefer Shell Cream Polish, obtainable from any Shell station. One person applies the hot solution to the floor generously from a child's toy sprinkling can, or like receptacle, while a second person follows along immediately with a dry-type mop to spread and distribute the solution evenly. One pint of polish mixed with five pints of hot water will cover a hall holding 15 squares (about 2400 square feet) with an application time of 15-20 minutes. One application will last through two or three nights of square dancing.

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Season's Greetings

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# Thanksgiving!



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(S'more Letters)

Dear Editor:

The number of square dances and records for square dancing has increased in numbers almost beyond the imagination of the dancers as have the records and dances for couple dances. Most any tune that is found having a rhythm suitable for this type of dancing has been or is being cut. Some of them are welcome, filling a real need, and some are of the "Pop" variety . . . These dances and records are designed for the square dancers of considerable experience. Since it is the desire of all callers to interest new people . . . why don't those who design the dances keep in mind the beginner and when they turn out a dance for a record or vice versa make one for beginners as well?

Some callers make the mistake of taking for granted that their dancers want to put as much time in learning a dance as they. How wrong can they get? The dancer wants to have fun. He doesn't want to make a career of it . . . Moreover the dancer usually doesn't become a party to the professional jealousy that unfortunately springs up and masquerades among callers. Let's face it and let's face too that it is the beginners who will perpetuate the square dancing, not those who are expert and after a bit drop off and are heard of no more.

Roy Willard, Wyncote, Pa.

I enjoy your magazine. However, it would have an even greater appeal here in the south, if you would consider our southern callers and give them a little space in your columns. We have, we believe, the best callers in the country, right here in our neighboring state of Texas, but you never read about them in your National Magazine.

Vince Fulco

Shreveport, La.

(Ed. Note: Send in the stuff. We'd be happy to have it.)

Dear Editor:

Without your Sets in Order I would never be able to have such dances, and to say that I enjoy reading it, is putting it too mildly. Here's to many more years of this invaluable book.

Del Senter

Chehalis, Wash.

(More on page 26)





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by Arnie Kronenberger





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(Letters)

Dear Editor:

I hate to think of what I would do if I could not keep up with squares and rounds through this very happy medium of square dance news and instruction. I look forward to receiving it more than my daily newspaper. You see, it contains nothing but happy news, back to front. Wishing you many happy years of publishing.

Jack Falck  
Calgary Alberta, Canada

Dear Editor:

I enjoy your magazine very much and usually read it from cover to cover. The suggestion that Dal Alderman of Omaha, Nebr., made about a calendar running from September to September is something I have been waiting for a long time. I hope you will do something about this in the near future.

William Fox  
Angola, N. Y.

(Ed. Note: Too late for this year, but we'll see what we can do next year.)

# MAC GREGOR RECORDS

**NEW! NEW! NEW!**

### Square Dance with call by "Jonesy"

#712—"I'm Going to Lock My Heart"  
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"Heart of My Heart"

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"Poor Little Robin"

### Square Dance — without call

#713—"I'm Going to Lock My Heart"  
"Sioux City Sue"

#715—"Bonaparte's Retreat"  
"Heart of My Heart"

#717—"Four Leaf Clover"  
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### JOHNNY COOK ON THE MEND

Johnny Cook, who with his wife, Helen, have been great boosters for square dancing in El Paso, Texas, has been on the ailing list for some time and therefore an absentee at the square dances. However, it is a pleasure to report that Johnny is able to be about again, much improved.

### NOW HEAR THIS!

Deadline date for copy to be in for the main body of Sets in Order and for the Workshop is the FIRST of the month preceding date of issue! Make a note.

### WHOA!!!

(From the Notes at Dixie Folk and Square Dance Institute, Emory University, Ga.)

By Ruth Woodard

Slow down that hoedown!  
I'm running out of breath.  
Slow down that hoedown!  
Or I'll race myself to death.  
Allemande left, and allemande right,  
Jumping and jerking all thru the night.  
Allemande left, and allemande W,  
(There's no such thing, so don't let it  
trouble ya.)

### A NEW Singing Square Dance

## "DIXIE"



Old tune—new dance, is the combo that makes "DIXIE" a delight to dance and a pleasure to call. Dance originated by LANK THOMPSON of Arcadia, Calif., calling masterfully handled by "Colonel" DON ARMSTRONG (suh) of Tampa, Florida, and marvelous music by the Armstrong Quadrilles. Y'all better try this lil' ol' dance, it shore is a poke fulla fun!

Flip side is an old-time, but an all-time, favorite with those who like the simple things of life. . . .

### "DARLING NELLIE GRAY"

For DANCERS (with calls): No. 7436 (78) and No. 4436 (45)

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## DO'S AND DON'TS

*From Hoedown News, Wolf River  
Callers' Association, Wisconsin*

**DON'T** — Hedge about serving on a committee or accepting an officer-ship in your club or group. It is a peck of fun and you'll find that the small amount of time and responsibility it requires is more than paid for by the satisfaction of doing something for others.

**DO** — Make it a point to get acquainted with everyone at the dance that you've never met before, and to renew your acquaintance with those you haven't seen for awhile. You don't need a third party to introduce you to a stranger; just walk right up to him or her and tell 'em how glad you are to have them there. Every Square Dancer should be a self-appointed one man welcoming committee.

## PET PEEVES

By Dorothy B. Veneski, Haddon Heights, N. J.  
I danced with a fellow the other night  
Who enjoyed the dance so well,

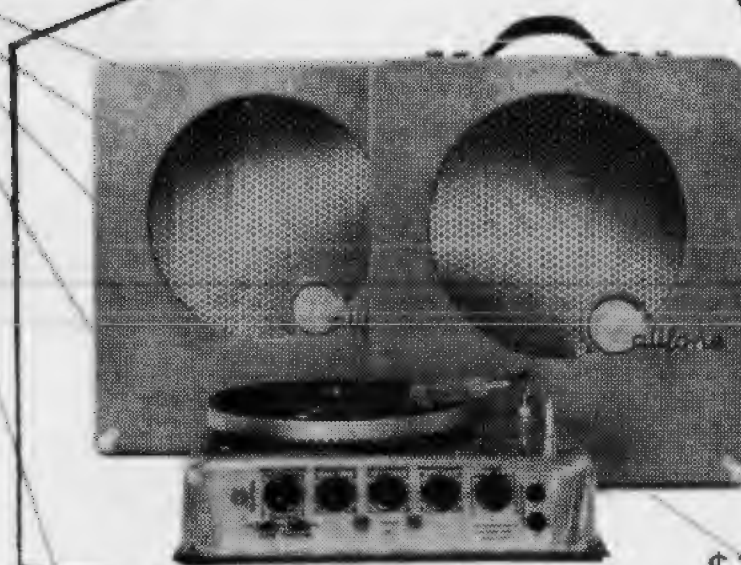
That what he did to his partner  
I think it is time to tell.  
In a western do-si-do he whirled  
My arm up over my head  
'Til I bit my lip and wished that he  
Were somewhere else instead.  
He turned me about in a ladies chain  
And gave me a sudden shove,  
And sent me back so I had to be caught  
On the fly by my own true love.  
He whirled me around in a fancy swing  
Quite out of time with the tune,  
He let me go when he felt inclined  
So I spun across the room.  
I spun around 'til I ricocheted off  
Some gal in another square;  
When my corner managed to grab me  
I heard a ruffle tear.  
And when he had finished an elbow swing  
My arm so numb he had made  
That it never recovered its usefulness  
'Til the final promenade.  
So if you're this type of dancer  
Who really lets himself go;  
Don't be surprised if, when you ask  
The ladies all say, "NO"!

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## INTERESTING SQUARE DANCERS

Joseph and Frances Otto

Members of the wide-spread fraternity of trailerite square dancers are Joseph and Frances Otto, who light infrequently at what is laughingly termed their home address, Osage City, Mo. Osage City seldom sees the Ottos who are retired folks and travel all over the continent in their house trailer. Wherever they go, they look up a square dance, and they have an ever-enlarging quota of friends as each traveling year goes by. They were in California last winter, visited the Kansas City Convention in 1953, danced at the "Y" in Miami, Florida. Shortly after Miami, the Ottos joined a Caravan tour with about 100 other trailers for a 5-week tour in Old Mexico.

The caravan consisted of people from all walks of life; a mail carrier, farmers, veterinary, butchers, postmasters, physicians. Look magazine sent a photographer and writer along to cover the Mexican tour. Mr. Otto's biggest disappointment was that he missed by one day a square dance in Mexico City.

Last spring the Ottos were the first out-of-towners who reported in Dallas for the Na-

tional Convention. They wanted to be sure they didn't miss anything. Mr. Otto is a retired real estate man and finds that square dancing gives him and Frances a wonderful welcome wherever they may be.



*a dreamy waltz.....*

**"MEMORIES"**

*and a bouncy two-step.....*

**"Missouri River Gal"**

New and unique are these two round dances. DENA FRESH of Mission, Kansas (famous for HONEY, LOVABLE LUCY LOU, WALTZ CAROUSEL and MISSION WALTZ) has composed a lovely, flowing waltz routine for the familiar and beloved music of MEMORIES. CLEO HARDEN of Coalinga, Calif., (well known for his NEAPOLITAN NIGHTS and WALTZING AROUND) has originated **BOTH** the music and the dance steps for MISSOURI RIVER GAL. Music for both tunes is played superbly by the full SUNDOWNERS BAND.

Make haste to add these two hit rounds to your collection.

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# WHEN YOU WORE A TULIP

By Bruce Johnson, Santa Barbara, California  
and  
Doc Alumbaugh, Temple City, California

**Record:** Windsor 7135.

## **OPENER, MIDDLE BREAK AND CLOSER:**

**Walk all around your corner, then bow to your partner**

**Four ladies right star across the square (turn 'em left)**

**Now right hand swing your corner, a left hand past your partner**

**Then swing the next, you swing her then and there.**

**Well, you allemande left the corner, and walk right by the last one**

**And swing the next, why—she's your very own.**

**Then promenade your honey, she loves ya for your money**

**You balance out and swing her there at home**

Walk all around corner, bow to partner, all ladies right hand star to opposite men who turn them with left forearm swing one-half turn, all turn corners with right forearm swing, take partner's left hand, walk past and swing the next, original corner. Allemande left corner, pass by last partner and swing next, original partner. All promenade home, balance and swing.

## **FIGURE:**

**One and three, you promenade; sides wheel in behind 'em**

**Just keep on promenadin' round the town.**

**One and three pivot around, right and left through the couple you've found**

**Now all join hands and circle eight hands round.**

**A left hand swing your corner, and right hand star your partner**

**The gents star left and travel once around**

**Now you promenade with dearie, she'll make your life more cheerie**

**With that tulip that she pinned up in her hair**

Couples 1 and 3 promenade CCW around set while side couples make a left face turn and fall in behind, Couple 2 behind Couple 1 and Couple 4 behind couple 3; don't stop at home position. Couples 1 and 3 make a left face pivot together so that Couple 1 faces Couple 2 and Couple 3 faces Couple 4. Couples facing do a right and left through, then all join hands and circle left. All take left forearm swing with corners, make right hand star with partners once around, all four men make left hand star, walk full around set CCW to original partner and partners promenade full around set to home position.

Repeat Figure with Couples 2 and 4 Active.

Repeat Opener for Middle Break.

Repeat Figure with Couples 1 and 3 Active.

Repeat Figure with Couples 2 and 4 Active..

Repeat Opener for Closer.



## CALENDAR OF SQUARE DANCING EVENTS

- Nov. 5-6—Southwestern Association Fall Fest.  
El Paso, Texas.
- Nov. 6—Northwest District Festival  
H. S. Gym, Waynoka, Okla.
- Nov. 6—6th Semi-Ann. Soo Land Festival  
City Audit., Sioux City, Ia.
- Nov. 7—Assoc. Square Dancers' Fall Roundup  
Palladium, Hollywood, Calif.
- Nov. 7—N.J. Callers' & Teachers' Assn. Fall  
Fest., Elks Club, Elizabeth, N. J.
- Nov. 9—Square Dancetite  
YMCA, Richmond, Ind.
- Nov. 11—9th Annual Festival  
IMA Audit., Flint, Mich.
- Nov. 13—Valley Association Dance  
Brownsville, Texas.
- Nov. 13—7th Ann. Longview Festival  
Do Si Do Club, Highway 26 between Kilgore and Longview, Texas.
- Nov. 13—Swing Your Partner Birthday Dance  
SPAA Hall, Seattle, Wash.
- Nov. 13—5th Ann. International Festival  
International Amph., Chicago, Ill.
- Nov. 13—8th Ann. Okla. State Festival  
Munic. Audit., Oklahoma City, Okla.
- Nov. 13—New York Callers' Assn. Fall Festival  
Barnard Col. Gym, New York City, N. Y.
- Nov. 13—Westerners' Assn. Ann. Barbecue and  
Dance, Brownwood, Texas.
- Nov. 14—Round Dance Round-Up  
Civic Audit., Glendale, Calif.
- Nov. 20—Pairs & Squares Southeastern Fest.  
Atlanta, Ga.
- Nov. 20—City Wide Jamboree  
Houston, Texas.
- Nov. 26—Paws 'N' Taws Dance  
Sunny Hills, Fullerton, Calif.
- Nov. 26-28—Intermountain Assn. Fall Fest.  
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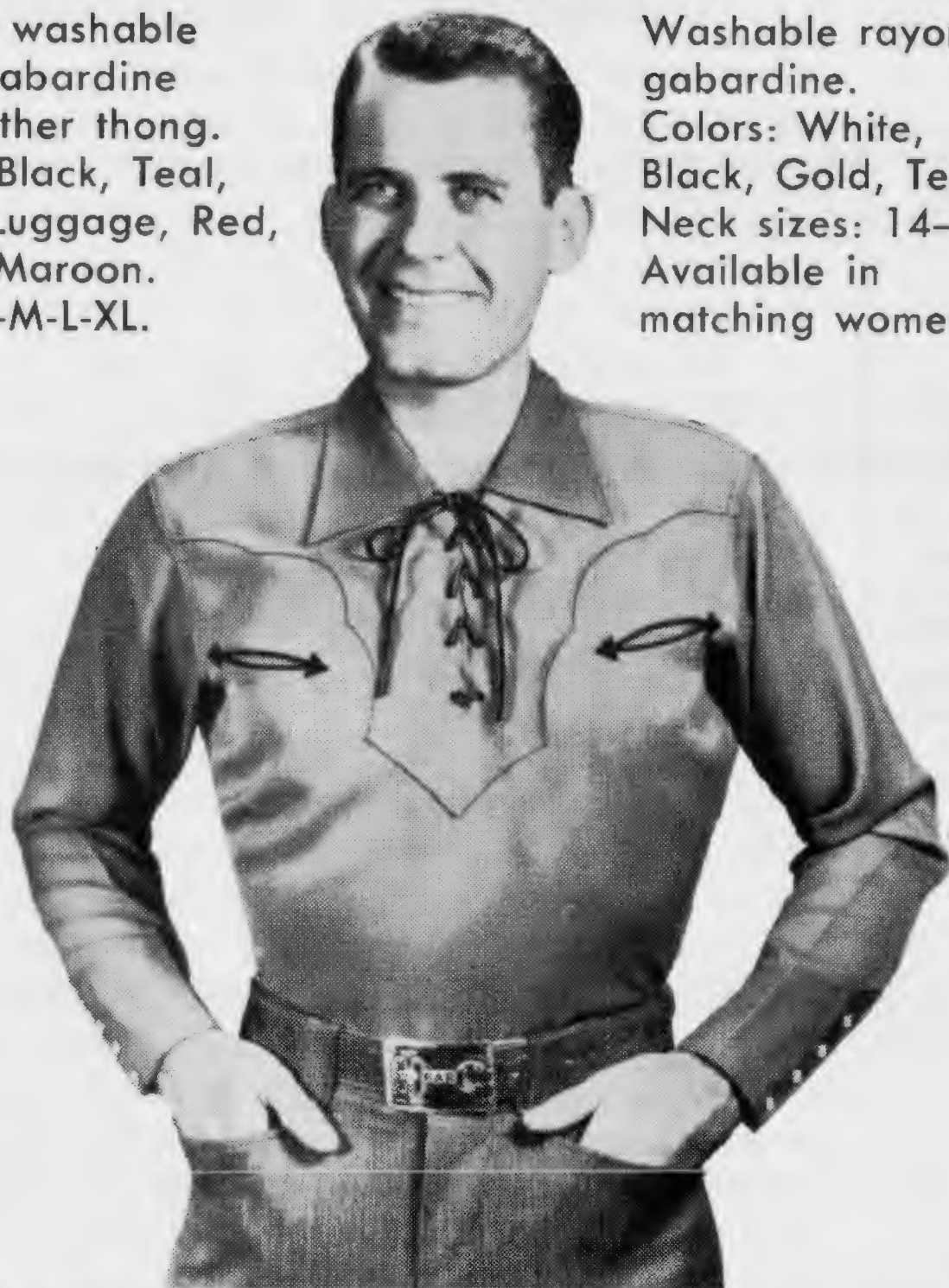
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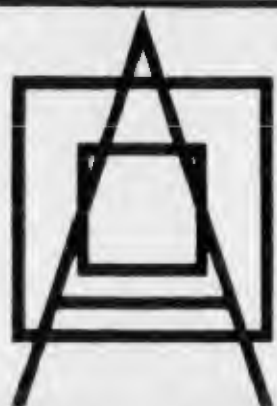


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## NEW SQUARE DANCER

Scott Williamson was born on September 19 to Rae and Carol Lou Boyd of Fort Collins, Colo. These proud parents were members of the well-known Columbine Set originally from Colorado A. & M., with Louis Lutz as caller. This was a square dance romance for sure; Rae and Carol Lou met through the Columbine Set activities.

## CORRECTIONS • CORRECTIONS

In order to be musically correct, the diagram at the top of page 29 in the September Sets in Order needs the equivalent of another eighth note in the third measure. Add two sixteenth notes, B and A, and the diagram will be correct according to Terry Golden, author of the article in which it appears, "Musical Notations and Rhythms."

In a recent letter Terry says, in part, "I beg of you to spare the magazine your condemnation and heap your calumny on me instead. All you have to do is read the 'Letters to the Editor' section of any magazine to find that despite more expert, more extensive, more highly-paid staffs than any square dance magazine could muster, they nevertheless repeatedly print boners and are at once descended upon by friends and enemies alike, as well as by that ever ready coterie of impersonally gleeful critics who just live for the chance to write some elaborately sarcastic letter, sometimes roasting the editor, sometimes commiserating with him for having fallen into the predatory clutches, as it were, of incompetent writers . . . So have your fun, folks, for he that sticketh out his neck and findeth it chopped off, let him not complain at the agony thereof . . ."

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By Bruce Yarbrough

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want to miss anything." They often spend three to five hours each way on the trip and sometimes find it necessary to pull off the road for a nap in the car on the way home—when the weather permits, of course.

They are among the best known and best loved square dancers in their area and are always welcomed at every affair sponsored by the various clubs. Carl's favorite greeting upon arrival at the dance is, "Howdy folks, it's only the sheep herder and the school teacher from Sulphur — we made it — Powder River!"

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**Footwork:** Counterpart throughout. Directions for M.

### Measures

### Pattern

- 1 Heel, Toe, Heel, Toe;**  
Place L heel to side; touch L toe by R. Repeat.
- 2 Two-step, Two-step;**  
2 two-steps in LOD starting L.
- 3-4 Heel, Toe, Heel, Toe; Two-step, Two-step;**  
Repeat meas 1-2.
- 5 Heel, Toe, Heel, Toe;**  
Repeat meas 1.
- 6 One Two-step, Right Hand Over;**  
2 two-steps forward. On 2nd two-step both lift R arms, turn in to face partner and cross arms between at shoulder height, M's side to LOD.
- 7-8 Balance Back, Forward; Back, Forward;**  
Two-step balance (M on L, W on R), both moving toward center of circle.  
Two-step balance (M on R, W on L) toward outside of circle. Repeat.
- 9 Two-step, Two-step;**  
In closed dance position do 2 CW turning two-steps, to end in semi-closed dance position (drop M's L, W's R hands, both face LOD).
- 10 Walk, 2, 3, 4;**  
4 walking steps in LOD, L, R, L, R, (ct. 1, 2, 3, 4).
- 11-12 Two-step, Two-step; Walk, 2, 3, 4;**  
Repeat meas 9-10.
- 13-14 Two-step, Two-step; Two-step, Two-step;**  
4 two-steps in closed dance position turning twice around CW.
- 15 Pivot, 2, 3, 4;**  
Pivot CW 1 full turn; place insteps of R feet together and M rocks back L, forward R, back L, forward R as W rocks forward R, back L, forward R, back L.
- 16 Twirl, Varsouvianna;**  
M twirls W R face to varsouvianna position to repeat dance.



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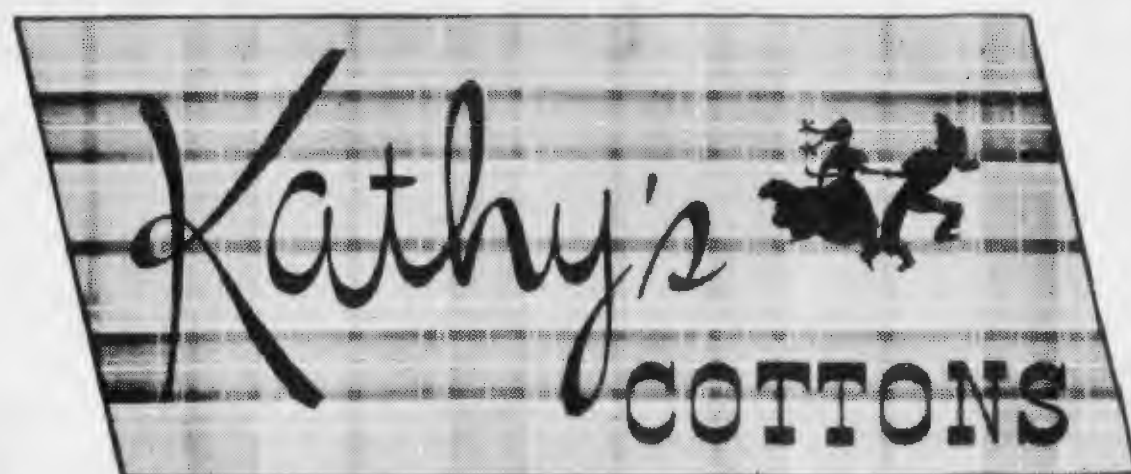
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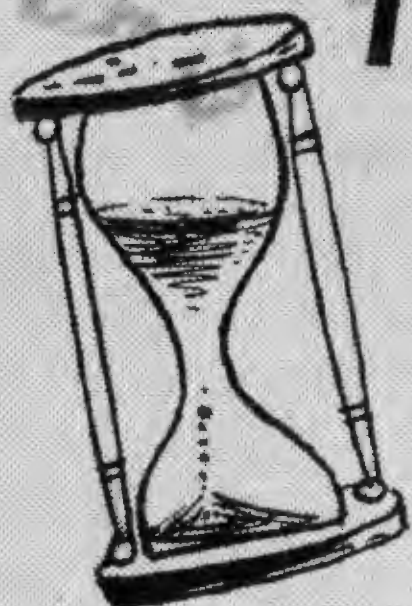
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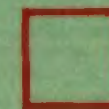
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